

MATTERS OF INTEREST TO WASHINGTON MUSIC LOVERS

Mrs. Benson at Home.

Mrs. Alice Kraft Benson has returned to Washington, from New York, where she has spent the past two winters studying vocal. Mrs. Benson has a pure, liquid soprano voice, which has gained much in beauty and breadth of tone since she went to New York.

Testimonial to Miss Nola.

Miss Lucia Nola and her pupils were entertained last Sunday evening by Miss Katherine Fyles Garner at the latter's apartments in the Porter. A jeweled heart, the gift of her pupils, was presented to Miss Nola by Mrs. Temple. Miss Nola has concluded to adopt a stage career and has gone to New York, where she expects to become a member of a company supporting a well known star.

No Changes at St. Patrick's.

The reported changes in the choir of St. Patrick's Church are not likely to take place. Mrs. Annie Grant Fugitt, who has been the soprano soloist at St. Patrick's for several years, was offered a position in one of the Protestant churches of Washington but it is said she will not accept. She will continue in her position at St. Patrick's, where her work has given the utmost satisfaction.

Carroll Institute Choir.

The officers and board of advisers of Carroll Institute choir announce that the organization will give a public performance of Rossini's "Stabat Mater" at the Columbia Theater Sunday evening, November 15, next. A large orchestra will be engaged for the concert, and prominent soloists are to interpret the solo parts.

Miss Mason's Promotion.

Miss Sallie Mason has been promoted from the second grade of public school teachers to the position of accompanist to the music teacher of the schools. Miss Mason is well known in local music circles, where she has gained an enviable popularity. She is regarded as one of the best accompanists in Washington, and always gives valuable assistance at many concerts during the regular season. Her promotion is the subject of congratulation among her friends.

Another Musical Prodigy.

A young prodigy heard in Berlin during the past season was a Spanish boy, Pepito Arriola, aged six years. He was permitted to lead a march of his own composition to the Emperor, who told him that he would ask the royal trumpeters to play it. The Emperor accepted the dedication of another of his pieces, a seguidilla. Prince Henry tested him by playing complicated chords, which Pepito promptly echoed.

Changes at the Royal Academy.

Concerning some important changes in the personnel of the Royal Academy of Music, the "London Truth" remarks: "M. Saurer, I believe, relinquished his post of principal professor of the violin some little time ago, and Walter Macfarren, who is seventy-five, intends to give up his class in July, to devote himself thenceforth to private teaching. Walter Macfarren was educated at the Academy, where he has been a professor of the piano for fifty-seven years. Dr. Stegall, who is seventy-seven, and to whom innumerable organists owe their first instruction in the art, has recently resigned, after being connected with the institution for no less than fifty-six years. It was as an indoor student in June, 1847, that he first came to Centenden Street. Arthur O'Leary, who is sixty-nine, has, I believe, also resigned his professorship of the piano at the Royal Academy, which he has held for nearly half a century. It will be observed that all these gentlemen are well advanced in years, although their almost simultaneous resignation would appear to be of some significance."

A Titled Composer.

Prince Joachim Albrecht, second son of the Regent of Brunswick, has composed a ballet, "The Charm of Spring," which has been successfully produced at Braunschweig. The prince, who is twenty-seven years old, plays the violin and violoncello. One of his songs are well known, and one of his military marches, "Die Erste Kompagnie," is often played in Berlin.

Mengelberg's Success.

Herr Mengelberg, conductor of the Amsterdam Orchestra, was highly praised for his performances at the recent Richard Strauss festival in London. Concerning the music of Strauss, some of the critics are still undecided. The "World" says: "We have not heard enough, unless we are like the famous gentleman who heard Beethoven's Fifth Symphony once, and said he now knew enough to be certain that Beethoven was not a person to be encouraged."

Saint-Saens' Tone Distinction.

Proverbs are not always trustworthy, especially when they relate to musical matters.

In his new volume on musical education, Prof. Lavignac calls attention to the incorrectness of the French saying, "qui n'entend qu'une cloche n'entend qu'un son"—"if you hear but one bell you hear but one tone."

The sound made by one bell includes many tones, but one of them is so much more prominent than the others that most persons hear only that one.

Saint-Saens, in his childhood, had a very delicate ear, and people often amused themselves by making him name the tone produced by any object that would give out a sound—candlestick, glass, or spoon. He could always tell the tone without a moment's hesitation. When he was asked what tone a bell produced, he would reply: "It does not make one tone, it makes several." This seemed to astonish his friends greatly.

Henderson on Conducting.

W. J. Henderson, in the "New York Sun," asks, "Is musical criticism the most inexact science in the world?" Mr. Henderson quotes Mr. Gilbert in "The Gondoliers," and says, "It all depends." "If critics know their business—and sometimes they do," Mr. Henderson says—"they will seldom fall into disagreement as to the merits and demerits of technical performance. It is in mat-

ters of interpretation that they are prone to differences of opinion; and perhaps this is but another way of showing that all music is subjective. The word subjective has a pretty metaphysical twist, which makes an essay assume a learned look; but it is not really formidable.

"Is all music subjective? Does its interpretation depend on the conception of the performer? Or should there be certain established facts about each composition to which every performer should show respect? When the questions are out thus, it seems almost impossible to avoid a single answer, namely, that a piece of music cannot be changed to suit the whims of all its assailants. To be sure, there is the eminent example of Shakespeare's 'Hamlet'."

"When a musician falls to experiment with a composition, his first eccentricities deal with the tempo."

"The determination of the proper rate is of the gravest importance, as any person can at once demonstrate for himself. Take any familiar pathetic air and play or sing it twice as fast as you have habitually heard it, and you will at once perceive that its entire nature is changed. Conversely, perform a lively piece much too slowly and it will probably become sad or solemn."

"Of all compositions in the world Beethoven's 'Eroica' symphony ought to be well known. Its tempo ought surely by this time to be established. Nevertheless no two conductors appear to agree about it. Theodore Thomas certainly did not direct it as Leopold Damrosch did, and neither of them as Walter Damrosch does. Emil Paur's reading differed wholly from that of Wilhelm Gericke, and both of them treated the work as Arthur Nikisch did not, while Anton Seidl, after playing the first movement as if it were the 'Beautiful Blue Danube' waltz, took the scherzo so fast that the horn players could not play the difficult trio."

"Mr. Nikisch not long ago conducted the 'Eroica' in Berlin, where he is the director of the Philharmonic concerts, and some of the critics fell upon his tempo tooth and nail. There was almost as great a disturbance of the aesthetic atmosphere as there was in this town when he disclosed his conception of the work at Chickering Hall through the admired medium of the Boston Symphony Orchestra."

"Some respectable persons of comfortable temperament were grievously disturbed because Mr. Nikisch failed to bow to tradition. Men of excellent information and conservative judgment declared that he had no right to be original. The 'Eroica' had always been played in a certain way, and it was eccentric, yes, even discourteous, to play it in any other way. The old way was the right way, of course, because it was old. It was the way in which Beethoven himself would have liked to hear his symphony conducted. No doubt those who felt thus would have sympathized with Mendelssohn had they been present at that performance of Beethoven's eighth symphony, about which Richard Wagner chats so pleasantly in his admirable volume, 'On Conducting.' He says: 'Now the late Capellmeister Reissiger, of Dresden, once conducted this symphony there, and I happened to be present at the performance, together with Mendelssohn. We talked about the dilemma just described (the difficulty of making certain passages intelligible when played at the customary tempo) and its proper solution; concerning which I told Mendelssohn that I believed I had convinced Reissiger, who had promised that he would take the tempo slower than usual. Mendelssohn perfectly agreed with me. We listened. The third movement began and I was terrified on hearing precisely the old Landler tempo; but before I could give vent to my annoyance Mendelssohn smiled and pleasantly nodded his head, as if to say, 'Now, it's all right. Bravo!' So my terror, changed to astonishment. Reissiger, for reasons which I shall discuss presently, may not have been so very much to blame for persisting in the old tempo; but Mendelssohn's indifference with regard to this queer artistic contrivance raised doubts in my mind whether he saw any distinction and difference in the case at all. I fancied myself standing before an abyss of superficiality—a veritable void."

"Of course, the root of the difference of opinion between Wagner and Mendelssohn was a difference as to Beethoven's designs. A similar disagreement gave rise to the confusion of opinions about Mr. Nikisch's reading of the 'Eroica.' Every living soul among the warring critics would assent to the proposition that any reading which violated the wishes of Beethoven was indefensible. The question to be decided in these days is: What were the wishes of Beethoven?"

"There can be no dispute that the fundamental element in a proper interpretation is correct tempo. The tempo of Beethoven's symphonies are established too largely by tradition. It is true that metronome marks are to be found on every score, but that Beethoven placed all of them there has been disputed by an author to whom entirely too much credence is given. This author is Schindler, whose biographical sketch of the composer may be found in 'The Life of Beethoven,' edited by Ignace Moscheles and published in this country by the Ditsons."

"After quoting Macdon's dictum that a movement must be taken a little more slowly by a large chorus or orchestra than by a small one, Schindler says that this fact is too frequently forgotten by conductors at the expense of intelligibility. 'I have had frequent occasion to mark this neglect,' he says, 'occasioned by ignorance in the performance of Beethoven's works, and in those cases the effect was, of course, a total misapprehension of the spirit of the compositions. To perform Beethoven's compositions without regard to meaning and clearness is hugging to death the ideas of the immortal composer.'"

"Now it appears, according to this authority, that Beethoven himself heard performances of his own works in which the tempo were taken wrongly in spite of the admitted correctness of the metronome marks. In one case the master

seriously thought of altering the title and metronome mark of the allegretto of the seventh symphony because it was played too fast. He admitted, says Schindler, that the conductor had obeyed the metronome sign, but that he had not intended that his symphonies should be played by such large orchestras."

"It was a rather curious fact that Schindler, who was so intimately acquainted with Beethoven's designs in regard to the metronome signs of his symphonies, did not know whether he had authorized those of the 'little eighth.' His trustworthiness has been called in question in recent years. In fact, the great biographer of Beethoven, Alexander Thayer, has proved that the master did not know his own symphonies and that he knew what he wished. Thayer's knowledge is altogether indisputable. As for Schindler, it is rather queer that he should have been ignorant of the first edition of the eighth symphony, a small quarto, lithographed and published by Steiner & Co., of Vienna, as a companion to the seventh symphony. The edition referred to by Schindler is the second, published by Tobias Haslinger, of Vienna, in 1827."

"There is no question that Mr. Nikisch performed the scherzo faster and the second part of the last movement more slowly than local audiences used to be accustomed to hear them in the consulate of Thomas. The scherzo is marked allegro vivace, and without doubt some conductors take it a little cautiously in order to prepare for the troublesome horn passage in the trio. It is certain that Mr. Nikisch's reading was highly interesting, or it had a stirring effect when it was disclosed here in Chickering Hall years ago."

"The poco andante of the last movement more slowly than tradition says it ought to be played, but tradition is after all a peculiarly unsafe guide in matters musical. The broadening of the movement of the poco andante was justified by its results. Never before did its eloquence seem so overwhelming, its majesty and breadth so imposing."

"Two passages from Wagner's little book on conducting are singularly applicable to this matter. 'The whole duty of the conductor,' he says, 'is comprised in his ability always to indicate the right tempo. His choice of tempo will show whether he understands the piece or not. With the good players again the true tempo induces the correct phrasing and expression, and conversely with the conductor the idea of appropriate phrasing and expression will induce the conception of the true tempo.'"

"Again he says: 'I remember in my young days to have heard older musicians make dubious remarks about the "Eroica." Dionys Weber at Prague simply treated it as a nonentity. The man was right in his way; he chose to recognize nothing but the Mozartian allegro; and in the strict tempo peculiar to that allegro he taught his pupils at the Conservatorium to play the "Eroica." The result was such that one could not help agreeing with him.'"

"These latter words have a strong bearing on the shading of the reading under discussion. In regard to certain nuances which were introduced it would be difficult for anyone to sustain objections to them on the ground of tradition. The most effective argument against a general adoption of such novel retardandi and accelerandi and unfamiliar accentuations is that they disturb the serenity of the classic atmosphere which is believed to surround Beethoven's works."

"But it is somewhat of an anomaly to hold that the tremendous emotional content of these symphonies must be sacrificed to symmetry and classicism of style. No one, to be sure, has formulated such a proposition, but it is practically offered by anyone who combats the employment of romantic methods of expression in passages which seem to clamor for them. It would be absurd for anyone to assert that Beethoven desired in this deeply dramatic third symphony to preserve the statuesque smoothness and classic profile of the Mozartian allegro."

"Mr. Nikisch's discovery of the expressive possibilities of the passages emphasized by him was a credit to his musical perspicacity. We have no satisfactory record of Beethoven's desires in regard to these matters. The best evidence in favor of the new departures is the splendor of their proclamation. In other words, we must fall back on the admirable dictum of Hector Berlioz that 'whatever produces a good effect is good, and that whatever produces a bad one is bad; and that the authority of a hundred old men, even if they were each a hundred and twenty years of age, cannot make ugly that which is beautiful nor beautiful that which is ugly.'"

"It was a long time ago that Mr. Nikisch conducted the 'Eroica' at Chickering Hall. It may be that he has altered his reading since then, but the comments on his recent reading seem to show that he has not. He has conducted the symphony many times in Germany, and no one has hailed so loudly as to be heard all the way across the Atlantic till this time. Doubtless he will conduct the work many times more, and in the end the critics will come to regard his as the true tempo."

"Possibly in the course of days they will be adopted all over the Continent, and then busy old tradition will proceed to enshrine them down the vale of years as the 'real thing.' They will be copied far and near, and countless generations of music critics yet unborn will dig up the wise words of Schindler in support of the comforting theory that Beethoven did not metronome the symphony, and that, therefore, it is open to a conductor to take it at any tempo that suits him. But they will have some difficulty in convincing thinking persons that he had a right to take it at tempo that he did not suit it."

"Mr. Nikisch's modifications were by no means radical; they were just enough to make a noticeable change. But old conductors will undoubtedly strive to improve upon him in going faster. Certainly the late lamented Anton Seidl did. But then, Mr. Seidl's meter was certainly not Beethoven's."

NEWS OF RAILROADS AND OF RAILROAD MEN

Local Offices Closed.

All of the local passenger traffic offices of the railroads were closed yesterday, the agents and clerks getting out of the city with the crowds. As the stations where passengers were compelled to buy their transportation the throngs were enormous. It seemed as though every person in Washington who had the wherewithal fled to the country. Division Passenger Agent Conklyn, of the Seaboard Air Line, went to Harper's Ferry to play golf; Col. S. B. Hege, division passenger agent of the Baltimore and Ohio, spent the day at a friend's place in Montgomery county, Md. General Agent Col. L. S. Brown and Assistant General Passenger Agent Brooks Morgan, of the Southern, went down into Virginia. Colonel Reed, of the Atlantic Coast Line, remained in the city, as did Col. W. G. Coleman, of the Seaboard Air Line. They had planned to go to a near-by resort, but the rain spoiled their arrangements. District Passenger Agent Newbold, of the Pennsylvania, made a flying trip to Philadelphia. Assistant General Passenger Agent Branson, of the Chesapeake and Ohio, took his family to a near-by resort. Just where their subordinates in the various offices went is a mystery no one without a long and diverse canvass can explain. They scattered all over the District, Maryland, and Virginia.

The majority are not to return until Monday morning.

Promotions in Effect.

The many promotions made under the recent order issued by General Manager C. H. Ackert, of the Southern, have gone into effect, and all of the men who were shifted about are at work in their new places. S. M. Dolan, who has been appointed master mechanic of the Mobile division, reported by telegraph yesterday that he was at his post. He succeeded S. R. Richards, who has been appointed master mechanic of the Charlotte and Asheville division, in place of J. T. Robinson, resigned.

Another master mechanic who gets a higher place is Joseph Haines, who has been put in charge of the eastern division, with headquarters at Greensboro, N. C. Alexander Stewart has been made master mechanic of the Western district, with headquarters at Chattanooga.

In making the changes the general manager abolished several useless offices. It is said that several more changes are contemplated.

Southern Plans.

The plans for the new shops and sheds in the yards of the Southern, at Alexandria, have been completed, and it was said yesterday that they had met with the approval of President Spencer.

who has ordered the work of construction to begin. This work is in addition to that of the enlargement of the yards, and the double-tracking, which is already going on.

When this construction begins, it can be truthfully said that with the possible exception of the Goulds and several of the transcontinental lines, the Southern is to have more improvements under way, and more men employed on new work than any other railroad system in the country.

The officers are sanguine that the road is going to live up to the recent boast that the system is to be double-tracked between Washington and Atlanta by the first of the year. In addition to the \$25,000,000 work already in view the Southern is expected to soon begin planning for the new station it is to construct in New Orleans. This station, as already mentioned in The Times, is to be used by the Southern and the Chicago, St. Louis, Memphis, and New Orleans. The latter road, however, is not of sufficient importance to figure much in the station construction or the other improvements. There are even those who smile when the Western line is mentioned, and say that the whole matter is going to resolve itself into the Southern owning all of the New Orleans property, which is to excel any other station and terminal in the Crescent city.

Gould's Terms.

All reports to the effect that the Washash does not intend to make Baltimore the Eastern terminal of the line have been set at rest by an official announcement from New York. George Gould is quoted as saying that the work now going on on this side of Pittsburgh would be extended to the Western Maryland in a few days, and that the proposed connections would be begun at once. These lines have already been fully described in The Times. The connection, it was said, would be in operation this fall, which would allow the Washash to enter Baltimore early in the winter. Mr. Gould said nothing concerning the plans for an entrance into Washington, but it is understood that negotiations are still going on for franchises.

Vice President Landstreet, of the Western Maryland, is quoted as saying that work is to be commenced on the Cumberland extension of the road that is to cover a gap of sixty-five miles which now separates the Western Maryland from the West Virginia Central and Pittsburg, next week. By this connection, the vice president said, an independent road out of the West Virginia coal fields is obtained. It also connects the Western Maryland with the Washash, thus making Baltimore the terminus of the Gould lines.

ENGLAND FIGHTING THE COTTON CORNER

Several Spinners Shut Down.

LONDON, July 4.—The cotton corner has forced most of the Lancashire mills to work half time, and several spinners have already shut down entirely. More will follow unless the New Orleans undertakings break down.

But supplies of cotton here are bigger than many seem to imagine. Holders are in fact prepared to make further shipments of cotton from here to America, if present prices hold.

Counter Threat From Europe.

In view, however, of the American clique's threat to make spinners pay very dearly for their delay, a proposal has been put forward for combined action by the whole European industry, with a view to reducing consumption. If half the European spindles stopped 50 per cent of their output, it would mean that 37,000,000 spindles, excluding Russia, would be working half-time, which would reduce consumption 450,000 bales in three months. It is urged in some quarters that such action might put our stocks of cotton on a better basis.

Autumn Market and Europe.

The really important incident of the week is the lowering of the money rate, which promises now to remain easy until autumn. A further decline in Continental discounts is also expected.

This movement deprives the United States money market outlook for the autumn of any great interest or concern. Bankers here hold the opinion that if this fall requirements necessitate it, European gold will be sent to New York. Such prospective demands create no uneasiness here, because it is now felt that London will have plenty of gold supplies for the purpose. Gold may now be reckoned on to come forward freely from South Africa and Australia.

But English people's opinion also is that America's autumn demands for money will be much less than last year, when its stock market syndicates were borrowing so enormously. The recent additional conversion of the older Government bonds into 2 per cents, and the consequent increase in the supply of notes, ought also to help.

Continental Taking Gold.

The sudden drop in England's discount rate has, as its first effect, encouraged the Continent to withdraw a part of the funds invested here. This has caused competition for gold in the open market.

ket, where France is still bidding the high price of 77s 10½d per ounce for bars, as against 77s 9d a year ago.

Foreign Markets Disappoint. The failure of England's stock markets to maintain their recent activity, in the face of the easier money rate, is a disappointment. It is still felt that continued cheap money must raise prices for investment securities. The week's reaction in consols is undoubtedly due to new issues by municipal corporations, which compete in the consols market. Yet consols have been largely bought for the account of the religious bodies expelled from France.

Improvement in the general security market is likely to be gradual. Good judges look for a revival in Kaffir shares early next autumn.

HYATTSVILLE NOTES.

HYATTSVILLE, Md., July 4.—Maggie Welsh gave a dancing party last night in honor of her cousin, Louise Turner, of Woodville. There were present Emily Baker, Helen Benton, Marie Blundon, Ruth Burnside, Rosalie Carr, Gertrude Movat, Bessie Ray, and Louise Turner; Harold Burnside, Arthur and Mortimer Carr, Frank and Dwight Gault, Stenle Ladson, Clarence and McCulloch Wilson.

Independence Day was ushered in by a heavy cannonading from giant crackers at midnight. It was artistically arranged, but it was destructive of sleep in adjacent squares. There were services at the Presbyterian Church this morning with an interesting sermon by the pastor, the Rev. S. Ward Righter, on "The Charge of the Generations."

It is reported that work on the power-house will be resumed about the 1st of September.

Dr. Joseph R. Owens is spending the Fourth in Ocean City, Md., the guest of L. H. Campbell, formerly of Hyattsville. Helen Burnside is spending a month with friends on the Eastern Shore.

The Rev. Dr. Warren Currier, pastor of St. Mary's Church, Washington, was a visitor at Father Tower's last evening.

Mrs. H. A. Pratt, Spencer Street, is visiting her sister, Mrs. F. B. Marshall, Douglas, Ga.

Miss McFarland is spending the summer at Springfield, W. Va.

Filmy Underwear.

Regular patrons are looking for this announcement—of the annual distribution of Lord & Taylor's Summer Samples. Enough this year to fill six tables in aisle to right of G Street entrance.

Good, better, and best bargains. The best, of course, will go to early visitors.

Table 1 at 18c.

(Some Worth 50c.)

Choice of any three pairs for 50c—three pairs for the usual price of one. Choice of all styles from demurest black to most fanciful of "fancies," from cobweb to medium weights.

Table 2 at 25c.

(Some Worth 75c.)

The lace effect Hose in black and colors will be the first to be picked out. All styles here from Infants' Sock to Milady's Extra Long Stockings of fairy-like design and texture.

Table 3 at 35c.

(Some Worth 98c.)

Early visitors will quickly appropriate the most expensive—but the tardiest caller cannot go amiss. \$1 will buy any three pairs, and not a pair is less than 68c value.



Table 4 at 49c.

(Some Worth \$1.25.)

The Paris styles will not be allowed to remain for long. So with the opera lengths and extra sizes. The Silk Embroidered Boot patterns and All-over lace effects are here in white and colors, as well as black.

Table 5 at 75c.

(Some Worth \$1.50.)

Stockings that may be drawn through the finger ring of milady with daintiest of hands—are Stockings of high-class manufacture. The new grays and tans will reward early visitors. Plenty of black.

Table 6 at 98c.

(Some worth \$2.)

Whether the All-silk or the Silk-lisle are the most desirable will be questionable. The Parisian novelties are included among the silk-lisle, and will be irresistible to many. Some are one-of-a-kind novelties.

18c (25c to 75c values.)

"Oneita" Union Suits and "Merode" Vests and Pants have made Lord & Taylor's name famous the world over. The 25c to 75c garments are now here at 18c, 25c, and 35c.

49c 75c 98c

(75c to \$2 Values.)

The best Lisle and Silk Garments, some of them as filmy as Milady's Stockings. Some from Paris are exquisitely lace trimmed. Best of 75c to \$2 garments—here at 49c, 75c, and 98c.

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